

Abstracts

Kirill Diskin

Ricercata according to Albrechtsberger, or The understanding of the fugue: from technique to form

Beginning with Praetorius (1619) and up to the mid-18th century, theorists understood imitative *ricercare* as a fugue. While Walther (1732) and Marpurg (1753) looked back to Praetorius, Albrechtsberger (1790) suggested his own, original definition. The article researches the sources of this definition and the interpretations of *ricercare* in the music theory of the 17th and 18th centuries. Formulae 'a *ricercare* is a fugue' in different periods are not equivalent to each other due to the updating of the meanings of the word 'fugue'. The definitions of *ricercare* from the early Baroque to the Classicism reflected the transformation of the paradigm of the fugue itself: from technique in the beginning of the 17th century to genre in the mid-18th century to formal structure in the late 18th century.

Keywords: *fugue, ricercare, ricercata, history of music theory, Albrechtsberger, Kirnberger, Praetorius, Fux, Gradus ad Parnassum.*

Anna Kazunina

Anatoly Lyadov's musical jokes and gifts: manuscripts of collective works

The article is devoted to Anatoly Lyadov's work on the collective compositions. It gives a brief description of works for various instruments, written as musical jokes or performing the function of the gifts for the anniversary celebrations. Special attention is paid to the autographs of the piano pieces *Paraphrases*, the *Bagatelle Quadrille*, *Glorification of Vladimir Stasov*, *Quartets on the Theme 'B-la-F'*, *The name day* and quartet pieces from the *Les Vendredis*, orchestral *Glorifications to Nikolai Rimsky-Korsakov*, *Variations on a Russian theme*, *Cantata in the memory of Mark Antokolsky*, collective orchestration of Richard Schumann's *Carnival*. The observations on the peculiarities of the composer's creative process made in the article are based on Lyadov's manuscripts.

Keywords: *Anatoly Lyadov, collective compositions, autograph scores, manuscripts.*

Elena Krivonogova

Opera direction typology in modern academic and critical discourse: articulating the issue

The article attempts to outline the ways of developing the typology of opera direction. For this purpose the overview of existing typologies (mostly having preliminary character) and the determination of criteria of each of them are given. Evgeny Tsodokov's classification based on historical and aesthetic criteria has the most profound theoretical ground. Mikhail Muginstein

considers the problem of director's interpretation through the prism of the postmodernism philosophy. The article states the viability of considering both opera and drama direction and the necessity of a multidimensional solution of the problem.

Keywords: *opera direction, classification, criteria, stage interpretation of opera, authorship, Regietheater, conditional theater, representational music theater, traditional theater, actualization.*

Olga (Aya) Makarova

A study in opera productions classification

Although there is a number of important concepts explaining different types of theatre, there haven't emerged yet an efficient classification method that could provide a comprehensive structured analysis of an operatic staging. The aim of the research is to describe the problems emerging in practice and to suggest an approach for comparative and non-comparative description and analysis of an operatic production. In doing so, the author reveals several key concepts related to modern *Regietheater* and busts popular myths. Multi-factor classification of empiric data in order to provide an overall structure for description of director's options in an operatic production. Two approaches are suggested for the analytical description of an operatic production, based on the essential aspects of staging.

Keywords: *opera, theatre, methodology, Regietheater, Regieoper, director's theatre, staging, classification.*

Alexander Dargomyzhsky's letters to his tutor

Translated from French, with introduction and commentaries
by Tatiana Berford

Alexander Dargomyzhsky's letters in French which constitute the major part of the composer's correspondence, have never been published until recently, and most of them have never been even partially translated into Russian. This publication includes all four extant Dargomyzhsky's letters in French to his tutor, Monsieur Magis, who enjoyed extremely warm relationship with the composer. The letters belong to Dargomyzhsky's late period and shed a new light on certain important facts from the composer's biography. This is the first time that the complete letters are translated into Russian. The translations are supplemented with commentaries and descriptions of autographs.

Keywords: *Alexander Dargomyzhsky, Monsieur Magis, the tutor, late period, epistolary legacy, letters in French, translation from French.*